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Mrs Anna Palmer Draper

With the author's regard,

June 18th 1891.

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MEXICAN PAINTING AND PAINTERS

A Brief Sketch of the Development
of the
Spanish School of Painting in Mexico

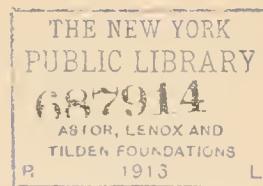
BY ROBERT H. LAMBORN, PH. D.

NEW YORK

1891

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NO. 18.



PREFACE.

DURING the years 1881 and 1883 I passed some seven months in and near the City of Mexico, and there secured, often from strange hiding places where they had rested since the secularization of the conventional establishments, about eighty paintings by known and unknown colonial artists. Aware that a vast—I might almost say a super-abundant—literature treating of painters and paintings existed in our Northern capitals, and engrossed by the novel aspect of nature around me, I delayed examining my acquisitions historically until I should again be near the systematized accumulations of records of the several studious nations. This delay continued until, when invited by the trustees to place my collection where it might subserve a useful end, in Memorial Hall, Philadelphia, I turned to the great centres of eastern American thought, seeking knowledge relating to the fine arts in New Spain. Many thousands of volumes were rapidly sifted by means of catalogues, indexes, and the references of learned authors, and to my surprise the search secured but a limited number of isolated facts.

These were placed in some order of sequence and assembled with others drawn from memory or gathered and recorded in note-books during my Mexican sojourn.

My friends, the distinguished scholars, Dr. William C. Prime, Dr. Daniel G. Brinton, Edmund C. Stedman, Thomas A. Janvier, and that

erudite statesman, Señor Don Matias Romero, the present Mexican Minister at Washington—to all of whom I am indebted for valuable suggestions—have encouraged me in the belief that the assemblage merits the permanency of print. The support of the last-named gentleman gives weight to my impression that not fewer than twenty-five thousand pictures were painted in the Vice-Royalty during the colonial period, and as I compare in my mind the canvases and panels I examined in Mexico with thousands which crowd the galleries of Italy, I am persuaded that students of history will in due season recognize the fact that the repositories of our neighboring republic contain ample material for a treatise which would be honored in the annals of art, and form a memorable chapter in the record of human culture.

WASHINGTON, D. C., May 1st, 1891.

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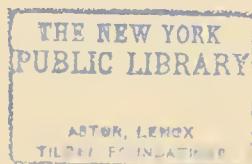
THE MOST DISTINGUISHED COLONIAL PAINTERS AND THEIR BEST-
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Balthasar Echave (or Chaves) el Viejo, "La Sumaya;" Sebas- tian Arteaga, Tepochtepec, Luis Juarez (or Xuarez), Diego Bongraf, Nicolás Becera, Balthasar de Echave (or Chaves)	
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ELA
Copia de otra que de si hizo, y de si mismo pintó la R. M. Juana Yáñez de la Cava, Dama del
Asunción, Gloriosa defensora de su Señor. Hija de la Nación, Justa, Virtuosa, Muy amada y
querida de las admiraciones, Veloz en sus Andanzas. Nació el 12 de Nov. de 1712, falleció el
11 de Junio de 1781. Recibió el bautizo de su Madre María D. M. Gómez en el Convento
de la Encarnación de Madrid, de su Señor, D. Juan de la Cava, Obispo de la Diócesis de
Cartagena, que la dio en su nombre, y que la bautizó con el nombre de Juana. Recibió su nombre

JUANA INEZ DE LA CRUZ, whose portrait is here given, was an early Mexican artist and the earliest Mexican poetess. This phototype is from an untouched photograph of an old life-size copy in oil of the original portrait painted by herself, which copy I purchased in Puebla de los Angeles in 1883, and have placed in my collection, illustrating the colonial art of Mexico, in Memorial Hall, Philadelphia.

She was born in 1651 in the town of Nepantla, near the National Capital, and was without doubt the most remarkable woman that Mexico has produced. At a very early age her precocious intellect led to her establishment at the vice-regal court as a lady in waiting. It is said a love affair caused her to assume the habit of the Carmelites, and for many years she lived as a nun in the convents of San José and San Gerónimo, chiefly engaged in writing Spanish and Latin poems, and pursuing studies in science and poetic literature. In her forty-second year, and about two years before her death, she was persuaded by her ecclesiastical advisers to abandon secular studies and devote herself to acts of severe penance. To this end she sold her library of more than four thousand volumes, with geographical maps and scientific and musical instruments.

Berestain records among her works: a quarto published in Mexico in 1681, treating of the ceremonial entry of the Viceroy

Paredes; "Judgment on a Sermon," a quarto printed in Puebla in 1690, which, it is asserted, shows a skill in theological discussion not surpassed by any contemporaneous writer; "Sacred and Secular Poems," in two quarto volumes, of which six editions were published in Spain before 1700. Several productions are mentioned as still in manuscript; one is a treatise on music, two are comedies, and three religious dramas. A translation of the inscription beneath the portrait is given in the catalogue of pictures.





SANTA ROSA DE LIMA is the only born American canonized saint. This phototype is from a picture painted in oil on a plate of hammered copper thirteen and one-half inches high by twelve and one-half inches wide, purchased in the city of Mexico in 1883, and now in Memorial Hall, Philadelphia. The former owner assured me that it once adorned the walls of the Convent of Santa Catalina de Sena. The signature in gilt scrip is yet undeciphered; it was injured probably in rending the plate from its framing during some revolutionary outbreak.

Santa Rosa was born in the capital of Peru in 1586. At an early age she became an admirer and follower of the austere Saint Catharine of Siena, and gave herself up unreservedly to acts of penance and charity. Among her self-imposed tasks, says Baring-Gould, was that of curing an acquaintance of the habit of smoking, which she accomplished by consecrating thereunto five days of fervent prayer. He also relates that while she walked among the bitter herbs and wooden crosses with which she had planted her garden, she one day exclaimed, "O, all ye green things of the earth, bless ye the Lord!" Suddenly the neighboring trees began to shiver and clash their leaves together, and the stately poplars bowed their heads and reverently bent them until they touched the ground.

A graceful story is also preserved by the same author, showing the warm sympathy that had grown up between her and the feral inhabitants of the neighboring groves. One spring a little bird built its nest in a mimosa tree near the cottage where the saint dwelt. Passing the tree during a morning walk she was greeted by a joyous song so clear and sweet that she ceased her meditations and listened. Presently it paused. Then upon the spur of the moment, inspired by the exultant tones of the happy creature, she improvised some appropriate Spanish verses and sang them in reply. When she had finished the bird burst forth in song again, and for an hour there in the cool garden shade they sang and listened alternately.

In these Peruvian legends, originating in a period almost mediæval in its characteristics, where mystery, prodigy, and miracle were woven into every theme addressed to the imagination, we have evidence of the same passion for natural beauty—for birds and flowers and music—that a century later animated the gentle heart of Inez de la Cruz, when she sent forth from her Mexican convent cell her sweet *Redondillas* and *Loas*; metrical compositions where Pan and Flora and Venus surrounded by nymphs recite in alternating numbers praises of earthly and heavenly beauty, joy, and perfection.

After the works of Sister Inez had been given to the public, another century of art and song passed, and in the declining years of monasticism we find still again the deep poetic love of nature expressed in the choice made by the Mexican painter of this picture. He discards the sad scenes of pious austerity with which the life of Santa Rosa abounds, and seeks to

delight the souls of the nuns of Santa Catalina by a chaplet of full-blown roses and the legend of the garden with its melodious comradeship of sympathetic birds. Verily there is a wondrous store of material for the poet, the artist, and the composer lying in the half-forgotten annals of convent and court, of church and state, during the three long centuries of Spain's rule and misrule within that vast world of hers beyond our Rio Grande.

I am assured by the highest authority on the subject in Washington, that "Santa Rosa de Lima is the only born American canonized saint." She died, says Butler, in 1617, and was duly enrolled among the saints in 1671 by Clement X., it having been juridically proven by one hundred and eighty witnesses that several miracles were wrought by her means.



MEXICAN PAINTING AND PAINTERS

IN THE

SEVENTEENTH AND EIGHTEENTH CENTURIES.



CHAPTER I.

INTRODUCTION.

THE great historians of art apparently have maintained a “conspiracy of silence” regarding the artists of New Spain. The Alps, the Apennines, and the Pyrenees have been diligently searched in all their recesses for names wherewith to lengthen already unduly swollen lists, while Mexico’s more than a hundred recorded painters, a number of whom have left us pictures of great excellence, are utterly ignored or passed with the merest mention.

The editors of the largest compilations of English, French, and German libraries make no note of Echave, Juarez, Ibarra, Arteaga, and Cabrera. That monumental

example of German erudition, the “Encyclopädie der Wissenschaften und Künste,” whose seventy-five thousand pages treat of “all subjects upon which the human intellect exercises itself,” only indirectly alludes to Mexico’s painters; “Bryan’s Dictionary of Artists and Engravers,” with its twelve thousand names; the forty-six volumes of the great French “Biographie General;” the twenty-four ponderous quartos of the Encyclopædia Britannica; the fifteen thousand pages of “Brockhaus’ Lexikon;” our own extensive American Cyclopædia—all, as far as my investigations go, are mute regarding the American branch of that renowned school of which Murillo and Velazquez and Zurbaran were masters. A noteworthy group of artists it was too, and, though widely divided by distance and environment from the parent school, with facile pencils throughout more than two hundred years it gave solace to millions of pious hearts, and illuminated with thousands of brilliant compositions the walls of hundreds of ecclesiastical edifices in the wealthiest region of the New World.

In the art of a nation, as in its songs and folk-lore, the student of civilization finds a profound significance. Its art history should, if possible, always be easily accessible. The silence of our literature touching this important department of Mexican culture, which is manifestly so unjust,

may also be misleading. Wherefore I trust I shall receive pardon for seeking to break that silence by offering even the scant array of facts herein ventured.

The earliest artists were produced in a community where civilization had been stimulated by a singular conjunction of favoring conditions. Egypt was blessed with salubrity, sunshine, security from savages, and a kindly soil. Thus it came that her people stored up wealth, developed a leisure class, and made her the mother-nation of the Arts.

Rome, transformed from brick to marble, became the repository of all that was beautiful in sculpture, painting, and the glyptic art only when her legions had garnered the accumulated treasures of Africa and Asia.

When the Medici, the Bardi, the Strozzi, the cloth merchants and the bankers of the Arno, and the powerful prelates in the Tiber Valley were able to buy terrestrial and sell celestial monopolies, and thus lay the cupidity and the credulity of Europe under contribution, the prolific cinquecento period came to Italy, with its Michael Angelo, its Raphael, and its Leonardo.

The Dutch and Flemish schools of art flourished while the ships of the Low Countries swept the seas, gathering the wealth of the Indies into the warehouses of Antwerp and Amsterdam, and Spain gave to mankind her great painters only after a stream of metallic treasure, such as

the world hitherto but vaguely dreamed of, had begun to flow homeward from her virgin veins in the mountains of Mexico and Peru.

We of the United States are just now entering upon an unexampled period of art production and art collecting. This might have been predicated, because modern civilization has moved mankind forward into that stage where there is one superlative form of wealth; one substance that is convertible into all other forms of wealth; one substance that, with irresistible magnetism, draws to it all material things that men value—the feather from Nubia, the ore from Elba, the painting from Paris. That protean substance, that superlative form of wealth, we possess stored far and wide in mountain masses ready for our hand. From Vancouver to Alabama, from Pictou to Laredo, it awaits our willing, to transmute itself into old masters, grand statues, rare books, antique gems, rich tapestries, or the glories of the modern easel. Our eastern cities began to reach out for it in 1820. They are now in one of its chief centres of production, and we call it *stone coal*. In these days of steam and electricity we may confidently predict that wherever the coal is, there will art treasures and artists collect, and that in the Twentieth Century coal and iron will form the mountain that shall compel the presence of the latter-day prophet, whether he be Mohammedan or Christian, Artist or Poet.

CHAPTER II.

IMPORTED PICTURES BY THE GREAT MASTERS FURNISH MEXICAN ARTISTS WITH THE BEST MODELS.

THREE centuries ago civilization had not passed beyond the cruder stage when stored wealth was mainly represented by the precious metals, and Mexico led the entire world in producing them. In 1550 the four richest men in America were "bonanza kings" at Zacatecas, and fortunes exceeding those of a dozen European princelings combined were accumulated in a single generation.

The prolific mines of the Cordilleras indeed, had already made a large leisure class possible. This class was the clergy, or those opulent contemporaries among the laity whose ideals were formed by its influence. Naturally, therefore, the surplus wealth of the Nation was chiefly expended upon ecclesiastical edifices and their adornments. The Council of Trent (confirmed 1564) designated the character of the works of art to be used in churches, when it

ordained that images of Christ, the Virgin Mary, and the Saints were to be set up and retained therein, and due honor and veneration accorded them. Prized pictures of holy personages, places, and events were taken from under the grasp of wealthy collectors of the Old World, to be transported to the walls of Mexican sacristies. Titian, Velazquez, Murillo, and a host of lesser names, lent lustre to Mexico's sacred shrines, and many a galleon laden with ingots and coin was carefully convoyed from Vera Cruz through the haunts of the buccaneers, to return from Spain bringing sacred pictures and images, with vessels for the altar, and bones of Saints, and, best of all for the devout believer, pieces of the True Cross from the Mount of Calvary.

The Mexican statesman, Zamacona, told me that within a few decades works by Velazquez still hung upon the walls of a secularized Puebla refectory, then used as a shelter for a riding school. There are several more or less well-authenticated pictures by Murillo and Velazquez in Mexican private collections, and in the Academy of Fine Arts at the Capital; but I am convinced that the number of meritorious examples of European art now in Mexico has been greatly exaggerated. When poverty fell upon the country during the revolutionary period the works of renowned masters, as well as great numbers from

humbler pencils, were sought out by eager speculators and sent to a ready market in the old world. A careful investigator, previous to 1864, examined over two thousand pictures, that were stored by the government after the general secularization of ecclesiastical property, in the conventual buildings of the Incarnation, in the Capital. He found very few of foreign origin. Therefore we may conclude with confidence that all save a small fraction of the thousands of canvasses left for our study on the walls of the convents, churches, and private houses throughout the Republic were produced by the pencils of native artists.

One of the most striking monuments of the ebb and flow of the tide of human wealth and power that the world presents is the magnificent Titian, stranded in a squalid Indian village fifteen miles from Patzcuaro, and near the lake of the same name. This village is called, in the Tarascan tongue, "Tzintzuntzan," an imitative word signifying "the home of the humming birds." A local legend relates how, long ago, the parent tribe, moving southward from the mysterious seven caverns, was greeted on this picturesque shore by flocks of tiny scintillating golden, copper, and crimson-tinted birds. Wise men thereupon took counsel and announced to their followers that the beautiful creatures flashing in the sunlight were

the spirits of their tutelary gods assembled to command that a great city should be built then and there. Thus originated the Tarascan capital of the "Attica of Ancient Mexico," Michiican. Spaniards arriving long afterwards found skillful native artists honoring their traditional gods in pictures formed by attaching the resplendent plumage of humming birds to a fabric formed of Maguey fibre. By a strange coincidence the pantheon of the Tarascans contained a supernatural virgin, and thus by an easy transition the simple people came to accept and to represent in the sacred featherwork the Queen of Heaven of the conquering creed. It was but a short step for an artist in tinted feathers to become an artist in paints and oil. The art-loving Philip II., who chose his painters so wisely, may have appreciated the skill of these early makers of the most exquisite mosaics that human handicraft can produce when he sent to their church, during the Bishopric of Quiroga, a glowing picture by Europe's great colorist. Charles Dudley Warner thus speaks of it in his Mexican Notes: "In the sacristy adjoining the ancient monastery is the treasure of Mexico. The room is oblong and has windows only on one side, toward the west; broad windows closed with shutters. Across and filling one end, over the vestment chest, is the great picture, 'The Entombment.'



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From Harper's Magazine.

THE ENTOMBMENT. A Painting believed to be by Titian, now in the church at Tzintzuntzan, a village near Lake Patzcuaro in Michoacan. From a pencil sketch

BY F. E. CHURCH.

“The canvas is inclosed in a splendid, old carved frame. It contains eleven figures, all life size. In the upper left-hand corner is a bit of very Titianesque landscape. On a hill are three crosses in relief against an orange sky. In the lower left-hand corner is Mary Magdalen seated on the ground, contemplating the nails and crown of thorns. The figure of Christ supported on a sheet is being carried to the tomb—a dark cavern in the rear. Two men holding the sheet support the head, and one the feet. Aiding also in the tender office is a woman, her head bowed over the dead Christ. Behind are St. John, Mary the Virgin, Mary whom Christ loved, and St. Joseph. As you study the picture you have no doubt that it is an original, not a copy, and, thanks to the atmosphere of the region, it is in a perfect state of preservation.”

Hopkinson Smith, who visited this “Entombment” in 1889, says: “More than three hundred years have elapsed since the great master touched it, and yet one is deluded into the belief that it was painted yesterday, so fresh, pure, and rich is the color. It is sixteen feet long and seven feet high. The exquisite drawing of each figure, the graduation of light and shade, the marvelous composition, the relief and modeling of the Christ, the low but luminous tones in which it is painted, the superb harmony of those tones, all pronounce it to be a work of a

master. The subject was a favorite one with Titian, notably the Entombment at Venice and the *replica* at the Louvre. It is quite within the range of probability that Philip either ordered this picture from the master himself or selected it from the royal collection." The figure at the extreme right is pointed out as the portrait of the royal donor.

In 1521, and the decades immediately following, when thousands of baptisms were often performed in a single day, and temples were everywhere rising under the supervision of zealous friars, the demand for pictures of religious subjects far exceeded the European supply. Then it was that the native artist came forward, and during the Sixteenth Century the preliminary steps for a Cis-Atlantic school were gradually taken on the Mexican Table Land. This centre of art production continued in existence more than two hundred years, and only ceased to be prolific when the throes of revolution convulsed the country at the beginning of the current century. It has, however, bequeathed to the student of to-day a host of pictures belonging to what may be called the "Mexican branch of the great Spanish school of Art." The conditions existing during the formative period of this American subsidiary school furnish an interesting subject for speculation.

CHAPTER III.

THE SKILL OF PRE-COLUMBIAN ARTISTS FACILITATES THE INTRODUCTION OF EUROPEAN METHODS.

THE capacity to appreciate and to execute primitive works of art was widely disseminated among the Nahuan tribes in pre-Columbian times. This is shown in the remarkable miniature terra-cotta heads found by thousands in the surface soil around the great pyramids of Teotihuacan, and those placed upon some of the sepulchral vases of the Valley of Mexico. They are often modeled with much skill, and many of them were undoubtedly intended for portraits. I have deposited an ancient terra-cotta vase of admirable workmanship in the Metropolitan Museum in New York, which was found near Toluca in excavating for the Mexican National Railroad, and also in the same museum and in the neighboring Museum of Natural History several hundred ancient heads that I obtained at localities adjacent to the Capital. Upon one side of the vase is a portrait bust of an Aztec chief, with large ear ornaments and other accessories denoting his rank.

A number of codices that furnish ample evidence of the patience and artistic training of the pre-Columbian scribes, or we might say illuminators, are preserved with antiquarian solicitude. Some of these, folded like long maps and drawn in brilliant colors with a bold hand on stag skins specially tanned and prepared with a white surface, I have examined among the prized treasures of English and Continental libraries. Such early drawings were made in most cases as elements in a system of picture writing that appears to have been approaching its phonetic stage.

Cortez, in one of his letters to Charles V., bears testimony to the singular artistic aptitude and skill of the new subjects, as follows: "All which the earth and ocean produce of which King Montezuma could have any knowledge he had caused to be imitated in gold, silver, and precious stones, and feathers, and the whole in such great perfection that one could not help believing he saw the very objects represented." The Spanish monarchs seem to have been competent judges of such handicraft, for had not the Imperial Charles himself an expert's knowledge of complex watches and automata; and did not Charles the IV. long afterwards employ his Royal fingers in embroidering gowns for the sacred images of the chapel of San Ildefonso?

I have mentioned the works of the aboriginal peoples chiefly to show that the earliest, and probably what is the most protracted period in the development of the arts of drawing, painting, and sculpture had already been traversed by them long before the influence of European thought intruded. Eleven years after the Conquest the native pupils of the schools established at the Capital excited the approbation of the excellent Friar Motolinia, who gives them praise for the brevity of the training required to develop the capacity to make fac similes of elaborate manuscripts, and to produce copies of drawings and illuminations that were received in Spain with many tokens of admiration.

So ingenious, indeed, were the Aztec workmen that no Spanish artisan could conceal his methods. An immigrant weaver sought to levy high prices on the friars, but pious natives watched him secretly, and presently came to the brethren, bringing a supply of both cloth and ready-made robes, all of their own production. Images of the native gods had been manufactured in such vast numbers that the Franciscans alone claim to have destroyed twenty thousand in seven years, and these iconoclasts found it very difficult to make the native worshiper understand the difference between the old deity, to whom so many virtues and benefits were ascribed, and the saints that figured

in wood and on canvas in the temples of the new faith. That the process of conversion was gradual we have evidence in the aboriginal mirrors of obsidian, which are said to have been used in the ceremonies of the sun-worshippers. They were taken from the pagan sanctuaries by the newcomers, adorned on the unwrought side with holy images and symbols, and placed upon the altars of the modern temples. I examined in 1881 an admirable example of these shield-shaped objects, about ten inches in diameter, in the collection of Dr. Kaska, in Mexico. An exquisite oil painting of the Virgin in robes of blue smiled benignly from one surface, while upon the reverse a delicate polish, the result of ancient native skill, made of the dark volcanic glass a reflector capable of returning an undistorted and distinct image of any brilliant object.

Indeed, the value of pictorial representation was acknowledged in the very earliest efforts of the missionary to loosen the hold of the hereditary gods upon the popular mind. At the shrine of Los Remedios a carved wooden image is still venerated that was brought from Spain by one of Cortez' soldiers; during the brief earliest period of occupation in 1519, when the Spaniards held the Capital, it was set up, for worship, among the old Nahuan gods upon the central Teocallis. In the National Museum is preserved a coiled, feathered serpent-god carved in stone,

which being inverted and hollowed out served, until recently, in a modern church as a font for holy water. Later ecclesiastical art did not condemn this mingling of the old with the new, and confidence in the immigrating saints was often secured by lending them a local coloring. The "Black Virgin," number 18 in the collection herein catalogued, was probably thought to appeal with peculiar force to the sympathies of dusky devotees.

CHAPTER IV.

THE DAWN OF THE FINE ARTS IN NEW SPAIN.

DOUBTLESS pictures of modest merit rested upon the altar of the first convent built in 1526 and hung from the walls of the hundred places of worship that zealous Friar Gante claimed to have erected for the people within a brief period following the advent of the Europeans. Native talent, however, would have developed more rapidly but for governmental interference. An ordinance promulgated in 1527 prohibited workers in the precious metals, under pain of death, from exercising their calling in New Spain. Mexican writers lament this as one of the severest blows ever aimed at domestic culture. No interdiction, however, was placed upon the painters' art, for in 1533 the people in the Valley of Cuernavaca sought to prove the imposition by Cortez of unreasonable taxes, by bringing to the Capital eight pictures descriptive of the onerous tributes they had been forced to pay the Marquis.

Here it is proper to mention a painting that was, and still is, far the most renowned of any that existed in the

new world during the period of Spanish supremacy—the Virgin of Guadalupe (No. 68). This miraculous production appeared on the mantle or *tilma* of the Indian Juan Diego, in 1531. The following year it was placed in a shrine, and in due season transferred to a magnificent church, where a silver altar railing and rich ornaments of gold added to the grander architectural attractions. The miracle was confirmed by the congregation of rites at Rome, in 1754. This painting represents the Virgin standing with the right foot on a crescent moon, supported by a cherub with wings outspread. Her hands are clasped upon her breast. A rose-colored tunic, richly embroidered, covers her form, and a girdle of velvet clasps her waist. The blue mantle, decorated with stars, partially covers the head, upon which rests a golden crown with ten points or rays.

At a meeting of artists in Mexico, in 1751, Miguel Cabrera was selected to paint a copy of the sacred image for Pope Benedict XIV.* Cabrera, in 1756, wrote an extended

*I am indebted to my friend, Dr. William C. Prime, for the knowledge of a book in his library in which are recorded certain judicial proceedings attesting the facts of a curious epidemic of miracles that made the end of the Eighteenth Century memorable among the holy images of Italy. Here it is stated that the Virgin of Guadalupe, which had been copied by a capital artist and presented to the Church of St. Nicholas at Rome, was repeatedly seen to move her eyes and otherwise evince her intelligent interest in mundane affairs. In all probability this was the copy by Cabrera, mentioned above.

description of the picture, in which he states that it is two feet five inches wide, five feet nine inches long, and that the length of the Virgin's figure is about thirty-three inches. It is painted on a coarse, native cloth, manufactured from the fibre of the agave, and "the countenance is so exquisitely beautiful in every feature, that no one could deny on seeing it that it is a supernatural work." It is magnificently framed and preserved under glass in the tabernacle of the church built upon the spot above Lake Tezcoco, just east of the Capital, where the miracle occurred, and where in the olden times Tonantzin, the Aztec mother of the gods, was devoutly worshiped.

Portraits of ecclesiastical dignitaries are numerous in Mexico. In 1881 I examined, near Tacuba, in the lofts of the secularized Carmelite Monastery of San Joachim, now owned by General Palmer, of New York, an almost unbroken series of the robed and tonsured officials of one branch of the order, extending through its Mexican existence back to some valley in the Appenines, and the Fifteenth Century.

Although the first book printed on the American continent was published in the city of Mexico in 1536 (more than a century before our first press started at Cambridge), and at least eighty volumes saw the light before 1600, scarcely a record has come to us of the lives and

works of Mexican painters of the Sixteenth Century. In all probability the artists of that period were chiefly drawn from the rank and file of the ecclesiastics, and their names have been lost in the effulgence of their titled superiors. One Rodrigo De Cifuentes, who was born at Cordova, in 1493, appears to have followed Cortez to New Spain as early as 1523, and accompanied him to Honduras. He painted the great leader's portrait, and that of Doña Mariana in 1538, and afterwards several ecclesiastics of distinction, as well as those of members of the first *audiencias*. Several of these were believed to exist in the Church of Santiago Tlalteloco within a recent period. He also painted a number of pictures for the Franciscans at Tehuantepec, among which is his masterpiece, the "Baptism of Maxiscatzin." Then came Andres de Concha, who ornamented the temporary works erected in celebrating the obsequies of Philip II., in 1599, and also painted an altarpiece for the Church of San Augustin.

It is not until the early years of the following century that the history of Mexican art takes a definite form. We have to thank these early years for many of the best pictures that the easels of Mexico have produced. Thenceforward year by year, for two centuries, a series of busy artists sent forth, in an unbroken stream, thousands of canvases, and panels, and plates of copper covered with

compositions, suited to the usages of the prevailing cult. Gradually these creations declined in excellence, and, with a few notable exceptions, the deterioration was curiously continuous. This is not the place to discuss the causes that led to the decline. This study belongs to the domain of the student of ethnology, or to the historian who traces the vicissitudes of races existing upon or springing from the Iberian Peninsula. Spain's domestic art development naturally deeply affected that of her contemporary and dependent colonies. A glance at the characteristics of the Spanish school during the period under consideration will therefore be appropriate.

CHAPTER V.

CONTEMPORARY PAINTERS AND PAINTING IN ENGLISH AND SPANISH AMERICA AND IN SPAIN.

AFTER the defeat of the Moors in 1492, Spanish art, grown rigid and formal under the influence of its powerful patrons, the ecclesiastical establishments, soon began to yield to the genial teachings of Italian and Flemish masters. The Escorial, that magnificent Convent, Church, College, Palace, and Royal Mausoleum, than which probably no single edifice ever contained so many inestimable treasures, was founded by Philip II. in 1563. It at once became a centre for the display of domestic and foreign talent, and its walls grew resplendent with the works of the world's best artists. Among them were many by Titian, whose pencil is still represented in Madrid by forty-one canvases.

Velazquez, "the painter of kings, and the king of painters," the many-sided Velazquez, who was born in 1599, thus found the way made ready for his glorious genius; and Murillo, who came eighteen years later, had

in the priceless collections of the royal palace, as well as in the triumphs of Velazquez, rich sources for study and emulation.

While the master minds of Spain were furnishing coming generations with noble examples of artistic and literary excellence,* emigrant compatriots set up their easels in sunny studios looking out upon the eternal snows of Popocatapetl and Orizaba, where nature, enthroned amid harmonious grandeur, seems ever at peace with herself. There, while Velazquez was elaborating his "Bebedores," and royally feasting his friend Rubens in Madrid, Echave the elder and Arteaga wrought into color their glowing conceptions. And during the period that matured Murillo's genius and brought into being the divine creations of the Caridad, José Juarez delighted pious souls in the Capital of the new world with the embodiment of his ideals of heavenly saints and holy men.

*In 1605 the first part of *Don Quixote* was published, and
"Cervantes smiled Spain's chivalry away."

He had fruitlessly petitioned Philip II., in 1590, for employment in the new world.

Lope de Vega lisped his earliest verses to his schoolfellows before 1568; in 1588 he boarded the "St. John," and, sailing away with the Invincible Armada, wrote "The Beauty of Angelica" amidst the turmoil of that disastrous expedition. In 1635 his prolific muse was stilled:—

. "death's old trick
Put pause to life and rhetoric."

The years that marked the melancholy decline in Spain's artistic power also saw a corresponding recession in the capacity of her favorite colony. The expiring flame in the East rose into fitful brilliancy when Goya appeared in the middle years of the Eighteenth Century, and Mexican art burst into an unwonted glow when Ibarra and Cabrera sent forth their beautiful works to adorn her altars and conservatories. Cabrera, the Indian, was followed, with here and there a brilliant exception, by a series of weak and servile imitators, each one more feeble than his predecessor. The true student of art, however, must investigate its epochs of decadence with the same critical scientific scrutiny that the pathologist bestows upon cases of physical debility, while the philosopher, seeking in mankind the impulses toward higher culture, may gather many suggestive lessons from the annals of nations whose vitality is declining.

The citizen of the United States observes with curious interest, that while the Mexican and the Spanish schools, though widely separated in space, were thus in their decadence passing down the centuries upon parallel lines, his own country during those same years displays but blank pages in the art records of the world. The high table-land of Nahua had already produced thousands of beautiful pictures before the axes of Penn's followers rang among

the oak forests of Philadelphia, and the best works from a Mexican palette were executed before New Amsterdam existed. When in 1715 the Scotchman, John Watson, who "stands at the head of the roll of American painters," established himself at Perth Amboy, and when Symbert brought his copy of Van Dyke's *Bentivoglio* to Newport—an inspiration for our best colonial portrait painters—the greatest Mexican artists had been already long ago gathered to their fathers, and the Mexican school was far along in its decadence.

Our most meritorious colonial artists, Copley and West, were contemporaries of the later Mexican painters Ibarra and Cabrera, and as our vigorous existing school arose with Allston, Cole, and Vanderlyn, the prolific colonial period of Mexican art expired amid the melancholy obscurity of nameless daubsters.

In the Capital of our Southern neighbor the traveler of to-day is rejoiced by the serious effort that has been made to keep together and preserve those monuments of past intellectual activity which nations in the throes of political regeneration so often allow to perish by the wayside.*

* Students of the history of civilization have frequent occasion to deplore the loss of mementoes of inestimable importance, in countries under the influence of a far higher culture than that usually ascribed to Mexico. The recent wanton mutilation of the celebrated monuments of ancient

In the National Academy of Fine Arts—formerly known as the *Academia de las Nobles Artes de San Carlos de la Nueva España*—which originated in an engraving school established at the mint by a royal order of Charles III., in 1778, and which now occupies a large structure near the centre of the metropolis, one may study Mexican art in its best phases. This collection remained for many years the most complete upon the American hemisphere. In addition to the paintings of the native masters, it is enriched by beautiful examples that are now generally pronounced original from the pencils of Velazquez, Murillo, Leonardo, Guido, Van Dyke, Rubens, Spagnoletto, Vaccara, Guercino, and Zurbaran. The Chapter-room of the Cathedral contains, among other fine pictures, a Virgin by Pietro de Cortona, and “The Virgin of Bethlehem” by Murillo. A set of casts from the antique, costing \$40,000, was sent to the Academy from Spain by Charles III., in 1791. At the same time came the best known of Mexico’s sculptors, Manuel Tolsa, who modeled the imposing equestrian statue of Charles IV. now standing at the eastern entrance of the

art in the Egyptian tombs of Beni-Hasan is a flagrant case in point. That most precious existing record of early English history—the “Bayeux Tapestry”—(it is really embroidery)—barely escaped destruction during the French revolution. It was demanded by soldiers that they might use it to cover their guns, and was saved by being hastily removed to a secure hiding-place.

Grand Paseo leading to Chapultepec. This figure, which will always be noteworthy as the first important work of art in bronze produced in America, was cast by Salvador de la Vega in 1802. It weighs about thirty tons, while the horse and rider are together fifteen feet nine inches high.

In the National Museum may be found a collection of portraits (formerly in the halls of the National Palace) of the sixty-two Viceroy's that governed New Spain. This is arranged in chronological order, beginning with Antonio de Mendoza in 1535 and ending in 1821 with Juan O'Donoju, member of the Regency. At the Cathedral is an interesting collection of the portraits of all the Mexican Archbishops.

CHAPTER VI.

THE MOST DISTINGUISHED MEXICAN COLONIAL PAINTERS AND THEIR BEST-KNOWN PICTURES.

THE artists of whom brief biographical sketches are here given were either natives of Mexico, or identified themselves with her Art history by spending important portions of their lives within her borders, and are those whose productions are most highly esteemed.*

BALTHASAR ECHAVE (or CHAVES), EL VIEJO,

is considered the most notable of the founders of the art of painting in Mexico, and his pictures are perhaps the earliest of which the date and origin can be determined with certainty. Many of them at one time

*I am deeply indebted to the works of Rafael Lucio, Hubert Bancroft, Thomas A. Janvier (particularly to his admirable "Mexican Guide"), to the valuable advice and assistance of the several friends whose names are mentioned in the preface, to the works of Berestain, of Beltrami, of Charles Dudley Warner, of F. Hopkinson Smith, to "Méjico al través de los Siglos," to Curtis' "Velazquez and Murillo," to Stirling's "Annals," and to many other books and persons whose names are lost amid the lapses of my Mexican notes.

adorned the walls of the Convent of "The Professa." He may be studied now at the National Academy, where several of his best works have been assembled. There are preserved his "Adoration of the Magi," the "Holy Family," the "Martyrdom of San Aproniano," the "Holy Sepulchre," "Santa Ana and the Virgin," and the "Meeting of Mary and Elizabeth," while the "Triumph of Mary," the "Triumph of the Cross," "Faith Destroying Idolatry," and several allegorical pictures adorn the sacristy of the Cathedral at Puebla. Echave not only excelled in his large canvases, where his style was singularly impressive, but he had a capacity for exquisite detail which reminds us of the best Flemish masters. Among the pictures belonging to this last-named class that have come down to us is a beautiful representation of San Antonio Abad, and San Pablo the first Hermit.

Echave was a Spaniard, born at Zumaya, in the province of Guipuzcoa in Spain, who emigrated to Mexico with his style partly formed. He was of the Valencian school, and his later pictures produced in Mexico are considered superior to those he first painted. Berestain says that in 1816 two of his pictures, Santa Isabel de Portugal and Santa Rosa de Viterbo, existed in the establishment of Iraeta, Icasa & Iturbe, at the Capital, and that he wrote "Antiguedad de la Lengua de Cantabria," a quarto volume,

printed at Mexico in 1607. The dates that have been observed on his paintings begin with 1603 and extend to 1630.

“LA SUMAYA”

is believed to have been the wife of Echave and his skillful co-worker. In the Mexican Cathedral is a picture of St. Sebastian, for which she is highly commended by that notable Eighteenth Century annalist, Licenciado D. Cayetano de Cabrera y Quintado, in his *Escudo de Armas de Mexico*.* This painting, according to Lucio, in

* As my manuscript goes to the press a letter reaches me from that accomplished student of Mexican literature and history, Janvier, bringing with many valued facts “a delightful literal bit from dear old Cabrera, who is a maddening creature to read, for he never comes to a full stop save when he ends a paragraph.” I take the liberty to print this “bit” directly from the translator’s letter, feeling assured that whosoever reads it will join me in hoping that one so well equipped, and so deeply enamored of all that is beautiful and bizarre in Mexican lore will continue throughout many volumes to delight those who stand expectant, watching the gradual drawing aside of the veil thrown by time and change about the quaint world of Spanish-American thought.

“Referring to San Sebastian, Cabrera writes:—

‘ . . . in one of his Altars, and it is that one which is erected in the tras-coro, is seen through glass his Image, and valiant Picture, a marvel to Professors of the Art, and the work, according to its tradition, of the famous Sumaya, a celebrated Painter in this City, Mistress not only in painting, but in that she taught the celebrated Viscaíno Balthasar Echave, the first, and whom she had for her husband, and disciple, and the sons of these parents degenerated not: this beautiful Image has been lately placed in this same site, and Altar, which is also that of Nra. Sra. del Perdón. *Escudo de Armas*, 1746, page 140.’ ”

1864 still occupied its dark and elevated position beneath protecting glass, defying every attempt to find upon it a legible date or signature. To "La Sumaya" are also attributed by Rivera Cambas certain representations of passages in the life of the Virgin over the altar in the Capilla de los Reyes in the same Cathedral.

SEBASTIAN ARTEAGA,

who signed himself *Notario del Santo Oficio*, was both a painter and an architect; he is joined with Echave in the honor of having founded the Mexican school. He came from Spain in the last years of the Sixteenth Century with his manner already formed. His effects are striking and grand, and while the drawing of his human figures is well worthy of commendation, his accessories are carelessly executed. The "Christ and St. Thomas" and the "Crucifixion," in the National Academy, are representative works of his pencil, and Beltrami mentions with high praise a "Visitation of the Virgin to Santa Theresa."

TELPOCHTEPICO

was a pupil of Arteaga, and a Tarascan Indian from near Lake Patzcuaro, a district of Michoacan famous in aboriginal times for its exquisite mosaic pictures cunningly formed from the many-tinted humming-bird

feathers. This native artist is said to have made satisfactory progress in oils.

LUIS JUAREZ, or XUAREZ,

whose works are contemporary with those of Echave, which they resemble without equaling, is distinguished for the beauty of the angels with which his pictures abound; many of them appear to have been produced for the Carmelite nuns and monks of the valley. In the National Academy he may be studied in the quaint "Martyrdom of St. Lawrence" that hangs in the Sala de Actos, and the admirable "Christ in the Garden" in the first gallery. He painted as early as 1610; in 1621 he produced a grand altar piece for the Church of Jesus Maria, for which he received nine thousand dollars.*

DIEGO BONGRAF

is believed to have been a Spaniard domicilated in Mexico; several of his works suggesting old world culture are in Puebla, on one of which is the date 1656.

NICOLÁS BECERA

painted in 1653; his manner is similar to that of Luis Juarez.

* The sum paid Murillo in 1674 for the eight grand pictures painted for *La Caridad* was less than four thousand dollars. These productions of the artist's best period are ranked high among the world's masterpieces.

BALTHASAR DE ECHAVE (or CHAVES), EL MOZO,

was the son of Echave el Viejo. One of his pictures in the National Academy is dated 1665. His manner is animated and frank, but wanting in care, and he falls far behind the older artist in his capacity for depicting the devotional sentiments.

JOSÉ JUAREZ, or XUAREZ,

drew admirably, and is ranked by some Mexican critics with the elder Echave. The angels in the picture of the "Martyrdom of St. Pastor and St. Justo," in the National Academy, are worthy of the hand of an early Italian master. The "Life of St. Alexis" and "The Adoration of the three Magi" are in the same collection. He painted between 1642 and 1653.

J. SANCHES SALMERON,

one of whose works is dated 1670, drew well and painted some vigorous pictures.

PEDRO RAMIREZ

is believed to be the painter who made a reputation in Spain before coming to the new world, and whose works are found worthy of a place in the

National Museum at Madrid. In Mexico his name is preserved by numerous pictures on panel.

M. LUNA

drew gracefully and painted in a style that is thought to resemble Murillo in his first epoch. Some of his pictures have been confidently ascribed to the Spanish master.

JUAN CORREA

was the master of Ibarra and Cabrera, and a prolific painter. He produced works of fair merit, among which are the "Immaculate Conception" over the stalls in Mexico's Cathedral, and the "Assumption," "The Catholic Church," and the "Entry into Jerusalem," in the neighboring sacristy. He has also a large canvas containing scenes from the life of St. Francis, in the sacristy of the Church of San Diego at Aguas Calientes. In 1825 Beltrami described a series of pictures painted by this artist on the walls of the Professa refectory, representing "The history of the human heart deformed by Sin and regenerated by Religion and Virtue." The Italian declares that this series compares favorably with those time-honored pictorial expositions of dogma that look down from the frescoes of Pisa's Campo Santo and the cloister walls of Santa Maria de Novella, at Florence.

JUAN RODRIGUEZ JUAREZ, or XUAREZ,

was the nephew of José Juarez, and was sometimes called the Mexican Caracci. He had a prolific pencil and a high local reputation. He is considered the earliest artist to adopt the manner that was afterwards adopted and accentuated by Cabrera, and which became general in Mexico in the Eighteenth Century. The pictures of these artists were thinly spread upon the canvas, and their lights and shades feebly contrasted, but their colors were brilliant and clear. Notable works of Juarez are the "Epiphany" and the "Assumption," in the Cathedral at Mexico. Others are at Morelia, in the sacristy of the Cathedral and in the Church of the Carmen. Paintings of his are dated 1702 and 1720.

NICOLÁS RODRIGUEZ JUAREZ, or XUAREZ,

was a priest, a portrait painter, a brother of the last-named artist, and has been surnamed "the Apelles of Mexico." His earliest pictures are in the style of the Seventeenth Century; he afterwards painted in the more brilliant and luminous manner of a later period. His picture, in the National Museum, of Don Joachin Munoz de Sta Cruz at four years of age is in his best manner. In his "Adoration of the Magi," in the same collection, he has introduced a portrait of himself. He has a notable

picture in the Church of Our Lady of Mt. Carmel, at Morelia; a colossal “San Cristóbal” (dated 1722), in the cloister of the Colegio de Nuestra Señora de Guadalupe near Zacatecas, and a fine “Triumph of Mary” in the Church of Our Lady of Mt. Carmel, at Celaya. One of his pictures—“St. Gertrude”—is dated 1690.

CRISTOBAL VILLALPANDO,

who painted in 1713, “invented pictures,” says Lucio, “with unusual facility; what he did was in poor taste—his drawing was bad and his coloring worse.” He is represented in the Sacristy of the Cathedral at Mexico by three large paintings: in the “Glory of St. Michael,” the “Immaculate Conception,” and the “Triumph of the Sacrament;” and in the National Academy by the “Interior of the Convent of the Bethlemites.” In 1825 pictures from his hand were to be seen in the churches of San Agustín and San Francisco at the Capital, and also at Querétaro and Celaya.

ANTÓNIO TORRES

has three pictures at Guadalupe, near Zacatecas: “San Bonaventura receiving the Sacrament,” the “Last Supper,” and “San Francisco on the Monte Alverna,” all painted in 1720.

JOSÉ TORRES

painted for the Palace of the Inquisition, and is said to have been a pupil of the earliest Mexican artists.

DON MIGUEL DE MENDOZA

is represented by several pictures in Puebla, dated 1730. It is said that he was a native Indian, and that he received his title of "Don" from the King, to whom he had presented one of his paintings.

EL HERMANO MANUEL JESUITO,

so called because he so signed his pictures, was a Mexican who drew indifferently, but succeeded in infusing a certain sentiment into his figures. Two pictures of his are recorded: one, a large "Holy Family," is in the School of Medicine at Mexico; the other, a "Virgin," is owned by Sr. Ramirez. He is also credited with "The Last Supper," in the refectory of "The Fernandinos."

JOSÉ IBARRA,

called from the richness of his color the Murillo of New Spain, was, without doubt, next to Cabrera

the first Mexican painter of the Eighteenth Century; indeed, some of his works are considered equal to Cabrera's best. He may be studied at the National Academy in his "Woman of Samaria," the "Woman taken in Adultery," and in an admirable portrait—all in the second gallery. At Puebla, the Cathedral contains eleven interesting pictures: the "Holy Sacrament," the "Assumption," the "Apparition of Nuestra Señora de la Merced," a "Santa Leocadia," the "Virgin and Child," the "Last Supper," "Christ washing the feet of the Disciples," "The Virgin protecting the Chapter," the "Apparition of the Virgin del Pilar," and "San Ildefonso receiving the Chasuble," and at Guadalupe, near Zacatecas, he has an ex-voto to San José. Beltrami, in 1825, speaks of an exquisite "St. Inez" in the Church of the Bethlemites, now converted into a public library. There is also a much-injured "Triumph of Mary" in the choir of the Compañía at Guanajuato. The date 1740 occurs on one, and 1747 and 1751 on others of this artist's works.

FRANCISCO MARTINEZ

produced many pictures for the religious houses, during the early years of the Eighteenth Century, in a style somewhat resembling that of the renowned Cabrera.

MIGUEL CABRERA,

a Zapoteca Indian, was born in Oaxaca. He is generally considered the first Mexican artist of his century. His pictures are frequently signed and dated, and during the years from 1750 to 1767, and probably for a much longer period, he furnished the walls of the cloisters and churches of the Capital and other cities of New Spain with a vast number of admirable works. No other painter of Mexico has covered larger canvases. At the same time many of his small pictures on copper, wood, and canvas are of superior excellence. His style is peculiar to himself and his epoch. It is light, facile, without laborious finish, and his colors, thinly spread upon the canvas, are strikingly luminous. His capacity to represent the human hand, like that observed in all the Mexican painters of the last century, was deficient, but the drawing and expression of his heads are singularly good.

Cabrera borrowed many of his compositions from the inventions of European masters that reached Mexico by means of engravings or otherwise. He preserved, however, unswervingly his own peculiar style and manner of handling the pencil, and when he copied in oil celebrated trans-Atlantic pictures his admirers claim that he bestowed new attractions by changing the composition to suit his

own rich fancy. The grand picture known as the "Virgin of the Apocalypse," the "Bernard and Anselm," and the portrait of himself, are in the National Academy. At Guanajuato, Cabrera painted a fine series of saints for the beautiful "Compañía," and in the Sacristy of that church is his "Child Jesus blessing San Francisco Regis and San Francisco Borja," and his "Child Jesus blessing San Ignacio Loyola and San Francisco Xavier." In the Church of San Francisco, at Irapuato, he has a "Virgin of Guadalupe," and at Morelia a portrait of Bishop Palafox y Mendoza. Cabrera not only is known as a painter, an architect, and a sculptor, but also as an author. His book published in 1756 was devoted to showing that the picture of the Virgin of Guadalupe was painted neither in water colors nor in oil, nor in any other manner artificial or human.

JOSÉ ANTÓNIO VALLEJO,

a pupil of Cabrera, may be studied in the Church of San Diego, in Mexico, where are fifteen large pictures by him, notable among which are "The Last Supper," "The Prayer in the Garden," and "The Exposition of Christ." The fine votive picture on the stairway at the Conservatorio de Musica at the Capital, as well as "The Feast of the Pentecost" and "The Holy

Family" at the College of San Ildefonso, are by him. Vallejo has also two pictures in the Sacristy of the Parroquia at Guanajuato, "San Andres Avelino dying at the Altar," and "San Juan Nepomuceno confessing the Princess Joan of Bavaria," and pictures illustrating the lives of Santa Teresa and San Elias at the Church of the Carmen, in San Luis Potosí.

MARIANO VASQUEZ

is called by Beltrami a worthy pupil of Cabrera and the Carlo Dolce of Mexico.

JOSÉ ALCIBAR

was a pupil of Ibarra. He painted between the years 1762 and 1793. There are two excellent works from his pencil in the Cathedral at Mexico—"The Last Supper" and "The Triumph of Faith," and in 1825 there was a fine "San Luis Gonzaga" in the Sacristy. At San Cosme he is represented by an interesting allegorical picture, and in the Church of San Marcos in Aguas Calientes he has an "Adoration of the Magi."

PATRICIO MORLET, FRANCISCO LEON, NICOLÁS ENRIQUES, and JOSÉ PAEZ

painted after the manner of Cabrera, but none of them attained the excellence of that master.

DON FRANCISCO GOMEZ DE VALENCIA,

after producing a number of pictures for the Carmelite Brothers at Granada in Spain, came to Mexico, where he is represented by pictures of moderate merit.

ANDRES LOPEZ,

who painted in 1797, has a picture in the Parroquia at Aguas Calientes representing scenes from the life of San Juan Nepomuceno, and in the Church of the Encino a fine series of "The Stations of the Cross," lacking "The Descent from the Cross."

JOSEPH JOAQUIN MAGON and MANUEL CARO

were Puebla painters of fair capacity. They may be studied in the Santuario de Ocotlan, near Tlaxcala.

FR. MIGUEL DE HERRERA

was an Agustin friar who painted in the period between 1742 and 1778.

JUAN TINOCO

made Puebla his residence, and produced pictures that departed so widely from the established

Mexican style of the period that they are often mistaken for European works.

JOAQUIN ESQUIVEL

is represented by paintings in the Church of the Loreto, at the Capital. Probably the fine "San Georgio" beneath the choir, and "Scenes from the Life of Loyola," are from his hand.

ANTÓNIO ECHEVARRIA

was a skillful Mexican artist who with Juan de Dios Cerdá made about fourteen hundred colored drawings of the flowering plants of New Spain. They were executed for the scientific exploring expedition sent out by the Spanish King, Charles IV., in 1795, under the direction of Martin Sessé. This collection is still unpublished, but is well known to botanists, who often refer to the copies in the De Candolle Library at Geneva. The originals were sent to De Candolle for publication, and two hundred and seventy-one species, including seventeen new genera, were founded upon the drawings alone.

They were unexpectedly and peremptorily withdrawn by Mocino, an associate of Sessé, and the Genevan botanist was compelled to have them copied with the utmost

rapidity. This was accomplished, with the assistance of about a hundred ladies, in ten days. The names of Echevarria and Cerdá are permanently fixed in the scientific literature of encyclopedias and text-books. Through a fortunate accident their work touched at Geneva the great and growing current of modern civilized thought, and thus they were rescued by a foreigner from the unmerited neglect accorded their more talented compatriots. The genus *Echeveria*, among other vegetable productions known to American horticulturists, embraces air plants, whose brilliant blossoms at certain seasons embellish the rough bark of evergreen oaks on the slopes of Orizaba, Mexico's grandest mountain.

JUAN DE DIOS CERDA

was a clever artist associated with Echevarria. His name is permanently placed in scientific nomenclature by the genus *Cerdia*, which was formed to include certain plants that became known solely through the drawings sent, as before described, from Mexico to Madrid and thence to De Candolle at Geneva. *Cerdia* embraces some curious little vegetables with pointed leaves, and flowers bearing but one stamen, that were recently rediscovered by Dr. Palmer near San Luis Potosí.

RAFAEL JIMENO

was a Spaniard and a disciple of Mengs. He came to the new world in 1791 to take a position in the Academy of San Carlos. To him was assigned the decoration of a part of the Cathedral dome at Mexico. He is often incorrect and theoric, but he succeeded better in mural painting than in other forms of artistic work. He is represented by a "St. Thomas" and a "Virgin with the Infant Christ" in the Church of Jesus Maria in the Capital.

EDUARDO TRESGUERRAS

was born in Celaya in 1765, and died there in 1833. He was an architect, sculptor, and painter, and has been called the Michael Angelo of Mexico. His great work is the Church of our Lady of Mt. Carmel, in his native city, a beautiful structure enriched by frescoes and oil paintings from his own hand. He has also a "Virgin of the Apocalypse" in Irapuato.

The manuscript of this sketch was prepared more than a year ago and laid aside with the hope that it might be increased and corrected by further personal investigations in Mexico. The necessary journey has not yet been made. The author now prints it believing that publicity will be a means of bringing into his possession additional information wherewith to enlarge, revise, and systematize a work that has already occupied a number of delightful hours.

CHAPTER VII.

PAINTERS OF THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES, IN MEXICO.

JUAN AGUILAR. ("Virgin de la Purísima," at the National Academy.)

JOSÉ GINÉS DE AGUIRRE. (A painter sent from Spain to the Academy of San Carlos about 1785. He has a fine fresco in the Sagrario Metropolitano.)

JOSÉ ALCÍBAR, 1775-1793. ("Saint Joseph," Lamborn collection.) See page 60.

JOSÉ ALFANO.

ALVARADO.

NICOLÁS ANGULO.

ANTÓNIO AGUILERA. (Picture in the Church of the Incarnation.)

ARELLANO. 1770. ("Head of an Ecclesiastic," Lamborn collection.)

VENTURA ARNAES.

ARRIAGA.

SEBASTIAN ARTEAGA. See page 52.

ALONZO BARBA.

DIEGO BONGRAF, 1656. See page 53.

FR. DIEGO BECERA.

NICOLÁS BECERA, 1653. ("Flight into Egypt," Lamborn collection.) See page 53.

JOSÉ BUSTOS.

MIGUEL CABRERA, 1750-1767. ("Virgin and Child Crowned," Lamborn collection.) See page 60.

PEDRO CALDERON, 1721.

CASANOVA, 1664.

MANUEL CARCANIO.

MANUEL CARO. (Pictures in Tlaxacala painted in 1781. "Female Head with Dove," Lamborn collection.) See page 63.

IGNASIO CÆSTRO.

RODRIGO DE CIFUENTES, born 1493.

ANDRES DE CONCHA, 1599.

GASPAR CONRADO.

TOMAS CONRADO.

CORDERO. ("Christ in the Temple," Church of Jesus Maria, Mexico.)

JUAN DE DIOS CERDA, 1795-1804. (Flower Painter.) See page 65.

JUAN CORREA, 1739. ("Saint Michael," "Saint Gabriel," and "Head of a Saint," Lamborn collection.) See page 55.

MIGUEL CORREA.

CRUDECINDO, JOSÉ DE. (Pupil of Juan Correa.)

ANTÓNIO DELGADO.

MANUEL DOMINGUEZ.

BALTHAZAR ECHAVE (the elder), 1612-1630. ("St. Augustin," Lamborn collection.) See page 49.

BALTHASAR ECHAVE (the younger), 1665. See page 54.

MANUEL ECHAVE.

ATANASIO ECHEVARRIA, 1795-1804. (Flower Painter.) See page 64.

NICOLÁS ENRIQUEZ, 1738. ("Mater Doloroso," Lamborn collection.) See page 62.

DON MIGUEL ESPINOSA DE LOS MONTEROS.

JOAQUIN ESQUIVEL. See page 64.

FRANCISCO DE LOS ANGELES, 1699. ("The Twelve Apostles," at Los Remedios.)

NICOLÁS FUEN LABARDA.

SEBASTIAN DE GANTE.

MANUEL GARCIA. (Architect and Painter in perspective.)

GERÓNIMO ANTONIO GIL. (Principal engraver at the Mint and director of the School of Fine Arts, 1779.)

FRANCISCO GOMEZ DE VALENCIA.

RAFAEL GUTIEREZ.

ROBERTO GUTIEREZ.

MANUEL GUERRERO.

MARIANO GUERRERO.

ALLISANDRO GUERRERO.

(The three Guerreros were brothers, and native Mexicans.)

JUAN HERRERA, called "The Divine." (Twelve pictures of Holy Martyrs in the Mexican Cathedral.)

FR. MIGUEL DE HERRERA, 1742-1778. ("Christ holding a Child," Lamborn collection.) See page 63.

JOSE IBARRA, born 1688, died 1756. ("Saint Sebastian," Lamborn collection.) See page 58.

INANES.

ANDRES ISLAS, 1773.

RAFAEL JIMENO. (Director of painting in the San Carlos Academy, 1791.) See page 66.

JOSE JUAREZ (or Xarez), 1653. See page 52.

LUIS JUAREZ (or Xarez), 1610-1630. See page 54.

JUAN RODRIGUEZ JUAREZ (or Xarez), 1702-1720. ("Virgin and Child," Lamborn collection.) See page 56.

NICOLÁS RODRIGUEZ JUAREZ (or Xarez), 1690-1722. See page 56.

JUAN JOSEPH JURADO, 1727. ("San Rafael," Lamborn collection.)

FRANCISCO LEON. See page 62.

ANDRES LOPEZ, 1797. ("The Nativity," Lamborn collection.) See page 63.

CLEMENTE LOPEZ. (Pupil of the founders of the Mexican School.)

DÁVALOS SEBASTIAN LOPEZ.

M. LUNA. See page 55.

LOPEZ DE HERRERA.

EL HERMANO MANUEL JESUITO.
See page 58.

DOMINGO MANRIQUE. (Architect and painter.)

JOSEPH JOAQUIN MAGON, 1754. ("The Last Supper," at Tlaxala.) See page 63.

FRANCISCO MARTINEZ, 1721-1736.
("The Nativity," Lamborn collection.) See page 59.

DON MIGUEL MENDOZA, 1730. See page 58.

PATRICIO MORLET, 1761. See page 62.

JOSÉ MOTA, 1711.

MANUEL ORELLANA.

MANUEL OSORIO.

JOSÉ PAEZ. (Pictures in the Cloister of San Fernando.) See page 62.

JOSÉ PARDO.

PERULERO.

DIEGO PEREZ, 1720. ("The Revelation to Saint Joseph," Lamborn collection.)

PASCUAL PEREZ.

FRANCISCO PLATA.

PEDRO QUINTANA.

FRANCISCO RAMIREZ.

PEDRO RAMIREZ. See page 54.

ANTÓNIO RODRIGUEZ, 1668. ("San Agustín," at the National Academy.)

JUAN JOSÉ RODRIGUEZ, 1684.

JUAN SAENS. (Painted a greater part of the interior of the Cathedral dome.)

JUAN SALGUERO.

J. SANCHES SALMERON, 1670. See page 54.

ANTÓNIO SANCHES. (Pupil of Juan Correa.)

SANTANDER.

MANUEL SERNA.

P. SILVA.

"LA SUMAYA." See page 51.

TELPOCHTEPICO. See page 52.

CRISTOBAL TALAVERA, 1730.

JUAN TINOCA. See page 63.

ANTÓNIO TORRES, 1719-1720. ("Last Supper," "San Bonaventura," and "San Francisco on the Monte Alverna," at Guadalupe, near Zacatecas.) See page 57.

JOSÉ TORRES. See page 58.

EDUARDO TRESGUERRAS, born 1765, died 1833. See page 66.

JUAN DE URTADO. (Architect and painter in perspective.)

JOSÉ VALDERRAIN.

DON FRANCISCO GOMEZ DE VALENCIA. See page 63.

FRANCISCO ANTONIO VALESCO. ("The Death of San Francisco Xavier at San Ildefonso.")

JOSÉ ANTÓNIO VALLEJO, 1767. See page 61.

JOSÉ MARIA VAZQUEZ, 1797.

ALONZO VASQUEZ. (Contemporary of Echave el Viejo.)

MARIANO VASQUEZ. See page 62.

JOSÉ JOAQUIN VEGA, 1783.

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VELAZQUEZ. (An architect and painter sent from Spain as professor at the Academy of San Carlos about 1785.)

CRISTOBAL VILLALPANDO, 1711-1713.
See page 57.

CARLOS VILLALPANDO.

JUAN DE VILLALOBOS. (Pictures at Tlaxcala.)

VILLAVICENCIO.

JOSÉ VILLEGAS, 1657.

RAFAEL XIMENES.

ZALAZAR, 1613.

ALONZO ZÁRATE.

MIGUEL ZENDEJAS. (Picture in the Cathedral at Puebla.)

With a few exceptions the dates given have been observed on pictures signed by the artists.

It is interesting to note that in 1887 a tardy and scant justice was rendered to some half dozen early Mexican painters by Appleton's Cyclopædia of American Biography, a work possessing a rare guarantee of scholarly completeness in the name of John Fiske upon the title page; but in the 1889 edition of that great compendium of biographical knowledge, "Phillips' Dictionary," with its more than one hundred thousand names of persons more or less distinguished, collected from seven languages and forty-nine national encyclopædias, dictionaries, and catalogues, I find not a single reference to Mexican art or Mexico's artists.

PAINTINGS

ILLUSTRATING THE MEXICAN BRANCH OF THE *SPANISH SCHOOL.*

THE WORK OF ARTISTS IN NEW SPAIN DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

Collected in the City of Mexico in 1881 and 1883, by Robert H. Lamborn, and now deposited on loan with the Pennsylvania Museum, at Memorial Hall, Philadelphia.

1. SAINT GABRIEL.

ANGEL, HOLDING WHITE LILY.

Painted on canvas. Size, 6 feet by 3 feet. Signed "Juan Correa, 1739."

2. SAINT MICHAEL.

ANGEL CARRYING A CROSS WITH INSCRIPTION, "Quis ut de-us."

Painted on canvas. Size, 5 feet 11 inches by 3 feet 1 inch. Signed "Juan Correa, 1739."

3. A FLAMING HUMAN HEART, WITH THE FIGURE OF A CRUCIFIED CHRIST UPON IT.

Painted on canvas. Size, 1 foot 4 inches by 1 foot 2 inches.

4. THE SAVIOUR.

Painted on canvas. Size, 2 feet 8 inches by 2 feet. Inscription, "Portrait

from and costume of Christ our Lord, according to the description by St. Anselm, and the portrait painted by St. Luke."

5, 6, 7, AND 8

ILLUSTRATE UPON AN ORNAMENTED GROUND THE SPANISH SENTENCE INSCRIBED ON EACH PICTURE.

Painted on canvas. Size, 1 foot 10 inches by 1 foot 4 inches. Inscriptions: No. 5, "Nada es con parable al verdadero amigo;" No. 6, "No ha de enfadar el vicio del amigo;" No. 7, "Nada dessea quien tiene lo que basta;" No. 8, "El Virtuoso trabaxo pide su reposo."

9. THE NATIVITY.

Painted on canvas. Size, 1 foot 4 inches by 11 inches.

10. SAINT LIMBANIA VIRGIN, SURROUNDED BY SYMPATHETIC WILD ANIMALS.

Painted on canvas. Size, 3 feet 7 inches by 5 feet 6 inches. Signed "Fr. Miguel de Herrera, Augustino, 1725."

11. PORTRAIT OF JUANA INEZ DE LA CRUZ.

Painted on canvas. Size, 3 feet 5 inches by 2 feet 8 inches. From Pueblo, Mexico. Inscription, on the book, "Works of the unique poetess, Sister Juana Inez de la Cruz;" below, "Faithful copy of another which she herself made and painted with her own hand. The Rev. Mother Juana Inez de la Cruz, Phoenix of America, glorious perfection of her sex, honor of the nation of the New World, and subject of the admiration and praises of the Old. She was born November 12th of the year 1651, at 11 in the evening. She received the religious habit of the Doctor Maximus, St. Jerome, in his convent in this city of Mexico, at 17 years of age, and she died on Tuesday, April 17th, 1699, her age being forty-seven years 5 months 5 days and 5 hours. May she rest in peace. Amen."

12. SAINT JOSEPH.

Painted on canvas. Size, 2 feet 1 inch by 2 feet 9 1-2 inches.

13. THE LAST SUPPER.

Painted on canvas. Size, 6 feet 4 inches by 3 feet 7 inches.

14. THE REV. MOTHER MARIA ANTONIA DE RIVERA.

Painted on canvas. Size, 4 feet 1 inch by 2 feet 7 inches. Probably the costume in which she is represented is

that worn during the ceremony incident upon entering the order. Inscription, "The Rev. Mother Maria Antonia de Rivera, Nun of the Holy Company of the Most Blessed Mary, commonly called Education. She received the habit at the age of 19 years, on the 9th of November, 1755, and professed on the 12th of December, 1757, in the Holy Convent of Our Lord of the Baptismal Font of the city of Mexico, at the hands of the most illustrious Doctor Don Manuel Antonio Rolodt Rio y Bieyra, most worthy Archbishop of the city of Manila." Inscriptions running up on each side of picture: Fue electa Priora en Relecta e la misma f 'b a, y el dia Miercoles 12. 24 de Marzo de 1791, mesdt ano d 94, Fallecio d Mayo d 1806."

15. SAINT ANTHONY IN PRAYER BEFORE THE CHILD JESUS.

Painted on canvas. Size, 3 feet 7 inches by 5 feet 6 inches. Signed "Fr. Miguel de Herrera, Augustino, 1725."

16. ST. JOHN THE EVANGELIST.

Painted on canvas. Size, 2 feet 8 inches by 2 feet 2 inches.

17. A MEXICAN NUN.

Painted on canvas. Size, 3 feet 3 inches by 2 feet 5 inches. Inscription, "The Lady Inez Topha, of the Heart of Jesus, a professed religious in the new convent of St. Theresa of Mexico. She professed the 25th of June, in the year 1756."

18. A BLACK VIRGIN AND CHILD.

SURROUNDED BY ANGELS AND WORSHIPERS.

Painted on canvas. Size, 5 feet 5 inches by 4 feet 5 inches.

19. SAN RAFAEL.

Painted on canvas. Size, 5 feet 4 inches by 3 feet 5 3-4 inches. Signed "Juan Joseph Jurado, 1727."

20. SAINT JOSEPH KNEELING TO THE VIRGIN.

ANGELS IN BACKGROUND.

Painted on canvas. Size, 2 feet 4 inches by 4 feet 2 inches. Signed "A. Lopez."

21. HEAD OF A PILGRIM.

A RECENT MEXICAN PICTURE.

Painted on canvas. Size, 2 feet 7 inches by 1 foot 10 inches.

22. ANGEL WITH FLOWERS.

Painted on canvas. Size, 5 feet 5 inches by 3 feet 3 inches.

23. THE VIRGIN, WITH CHERUBS.

Painted on canvas. Size, 3 feet 8 inches by 2 feet 9 inches.

24. CHRIST BOUND, AND ST. PETER.

Painted on canvas. Size, 2 feet 11 inches by 2 feet 2 inches.

25. ANGEL IN CLOUDS.

Painted on canvas. Size, 5 feet 5 inches by 3 feet 3 inches.

26. SAN JUAN DE DIOS, WITH POMEGRANATE SURMOUNTED BY CROWN AND CROSS.

Painted on canvas. Size, 2 feet 1 inch by 1 foot 4 inches.

27. CROWNED VIRGIN, WITH INFANT JESUS GUARDED BY ANGELS.

Painted on canvas. Size, 1 foot 10 inches by 1 foot 6 inches.

28. CARMELITE NUN, IN THE HABIT OF THE ORDER, CARRYING FOOD TO A PRISONER.

Painted on canvas. Size, 5 feet 10 inches by 3 feet 6 inches. (See companion picture, No. 31.)

29. THE NATIVITY.

ANGELS HOLD A SCROLL, WITH INSCRIPTION.

Painted on canvas. Size, 4 feet 3 inches by 1 foot 10 inches. Signed "Martinez."

30. HEAD OF CHRIST.

MODERN STUDY, MEXICAN.

Painted on canvas. Size, 1 foot 8 inches by 1 foot 3 inches.

31. CARMELITE NUN, IN THE HABIT OF THE ORDER, READING TO AN INDIAN THROUGH THE BARS OF HIS PRISON.

Painted on canvas. Size, 5 feet 10 inches by 3 feet 6 inches. (See companion picture, No. 28.)

32. SAINT SEBASTIAN SUFFERING MARTYRDOM.

Painted on canvas. Size, 1 foot 1 inch by 1 foot 6 inches. Signed "Joseph de Ibarra, fecit."

33. ADAM AND EVE DRIVEN FROM THE GARDEN OF EDEN.

Painted on canvas. Size, 2 feet 2 inches by 1 foot 7 inches.

34. THE FLIGHT INTO EGYPT.

Painted on canvas. Size, 1 foot 7 inches by 2 feet. Signed "S. P. De Becerra."

35. SAN AGUSTIN.

A PICTURE BELONGING TO THE SPANISH SCHOOL OF THE SEVENTEENTH CENTURY, ASCRIBED TO BALTHASAR ECAHVE, THE ELDER.

Painted on canvas. Size, 1 foot 7 inches by 1 foot 3 inches.

36. ANGELS BEARING ECCLESIASTICAL INSIGNIA.

PORTION OF A LARGE PICTURE.

Painted on canvas. Size, 2 feet 10 inches by 2 feet 3 inches.

37. ANGELS BEARING ECCLESIASTICAL INSIGNIA.

Painted on canvas. Size, 2 feet 10 inches by 2 feet 3 inches. Signed "Francus Ants. a Vallejo, fl."

38. THE VIRGIN, AMONG CLOUDS, SURROUNDED BY CHERUBS.

Painted on canvas. Size, 4 feet 11 inches by 3 feet 4 inches.

39. PORTRAITS OF TWO MEXICAN CHILDREN OF THE HIGHER RANK.

PAINTED A CENTURY OR MORE AGO, IN THE COSTUME OF THE PERIOD.

Painted on canvas. Size, 2 feet 4 inches by 2 feet 4 inches.

40. THE GUARDIAN ANGEL.

Painted on canvas. Size, 2 feet 8 inches by 3 feet 4 inches.

41. THE NATIVITY—THE WISE MEN OF THE EAST.

Painted on canvas. Size, 3 feet by 3 feet 7 inches. Signed "Andreas Lopez."

42. THE REVELATION TO SAINT JOSEPH.

Painted on canvas. Size, 4 feet 8 inches by 3 feet 6 inches. Signed "Diego Perez, 1720."

43. SAN JOAQUIN.

Painted on copper. Size, 1 foot 4 1-2 inches by 1 foot 1 inch.

44. SANTA ANA.

Painted on copper. Size, 1 foot 4 1-2 inches by 1 foot 3-4 inch.

45. AN APOSTLE.

Painted on wood. Size, 5 inches by 3 3-4 inches.

46. SAINT GERTRUDE.

Painted on copper. Size, 4 inches by 3 inches.

47. THE SAVIOUR.

Painted on copper. Size, 2 inches by 1 3-4 inches.

48. SAN RAFAEL.

Painted on copper. Size, 4 1-4 inches by 6 inches.

49. SAINT PETER.

Painted on wood. Size, 5 inches by 3 3-4 inches.

50. S. PEDRO NOLASDO AND THE DIVINE PASTOR.

DOUBLE PICTURE.

Painted on copper. Size, 2 inches by 2 1-2 inches.

51. MATER DOLOROSA.

Painted on copper. Size, 11 1-4 inches by 8 1-2 inches. Signed "Nicholas Enriquez, 1738."

52. SAINT CHRISTOPHER WITH THE INFANT SAVIOUR.

Painted on copper. Size, 1 foot 4 3-4 inches by 1 foot 3-4 inch.

53. SAN ANTÓNIO.

Painted on copper. Size, 6 3-4 inches by 5 inches.

54. VIRGIN AND CHILD.

Painted on copper. Size, 11 inches by 8 1-2 inches. Signed "Juan Rodriguez Juarez, 1702."

55. S. JUAN DE DIOS AND SAN CRISTÓVAL.

DOUBLE PICTURE.

Painted on copper. Size, 7 1-2 inches by 5 1-2 inches.

56. SAINT JUAN NEPAMUSONA.

Painted on copper. Size, 11 1-2 inches by 8 1-2 inches. Signed "N. Enriquez, f."

57. THE DIVINE SHEPHERD.

Painted on canvas. Size, 9 inches by 7 3-4 inches.

58. SAN FRANCISCO XAVIER.

Painted on copper. Size, 1 1-2 feet by 10 inches.

59. OLD PORTRAIT OF A MEXICAN LADY IN THE COSTUME OF THE PERIOD.

Painted on copper. Size, 6 1-4 inches by 4 3-4 inches.

60. SAN AGUSTIN OVANDO.

Engraving on paper painted in oil. Size, 6 1-2 inches by 4 3-4 inches. Dated 1784.

61. ESCUDO.

WORN BY THE MEXICAN NUNS, SUSPENDED FROM THE NECK.

Painted on copper. Size, diameter, 6 inches.

62. ESCUDO.

IN TORTOISE-SHELL FRAME. WORN BY THE MEXICAN NUNS SUSPENDED FROM THE NECK. SEE THE PORTRAIT OF INEZ DE LA CRUZ.

Diameter, 5 1-2 inches.

63. THE VIRGIN OF LOS DOLORES.

ENGRAVING PAINTED IN OIL.

10 3-4 inches high.

64. THE NATIVITY.

BASSO RILIEVO, IN COLORED ALABASTER.

65. THE ASSUMPTION.

BASSO RILIEVO, IN COLORED ALABASTER.

66. CHRIST BOUND.

MADE IN PART OF SILK THREADS. FROM A MEXICAN CONVENT.

67. SAINT JOSEPH AND THE INFANT JESUS.

MADE IN PART OF SILK THREADS. FROM A MEXICAN CONVENT.

68. THE VIRGIN OF GUADALUPE.

SMALL COLORED ENGRAVING.

69. LET LITTLE CHILDREN COME UNTO ME.

Painted on canvas. Size, 11 1-4 inches by 16 inches. Signed Miguel de Herrera, 1778.

70. VIRGIN AND CHILD CROWNED.

Painted on copper. Size, 12 1-2 inches by 16 inches. Mich. Cabrera, 1762.

71. A MARTYR.

Painted on copper. Size, 8 1-4 inches by 5 3-4 inches. Signed Cabrera.

72. FEMALE HEAD WITH DOVE.

Painted on canvas. Size, 12 1-4 inches by 16 inches. Signed Manl. Caro.

73. HOLY PERSONS.

Painted on copper. Size, 10 inches by 12 1-4 inches.

74. HEAD OF AN ECCLESIASTIC.

Painted on copper. Size, 10 1-4 inches by 13 1-2 inches. Signed Arellano, 1770.

75. THE ANGEL OF DEATH.

Painted on copper. Size, 6 1-4 inches by 5 1-4 inches.

76. HEAD OF A SAINT.

Painted on panel. Size, 8 3-4 inches by 6 inches. Signed Juan Correa.

77. SANTA ROSA DE LIMA.

THE ONLY BORN AMERICAN SAINT. BORN AT LIMA, PERU, IN 1586; DIED, 1617; CANONIZED, 1671.

Painted on hammered copper. Size, 12 1-2 inches by 13 1-2 inches. See photogravure.

ITALIAN PICTURES.

A. 1. THE ANNUNCIATION.

Painted on wood in tempera, with gold background. Size, 15 3-4 inches by 10 1-4 inches. From the Cardinal Bartolini sale, Rome, January, 1888. Considered an original Spinello Spinelli.

A. 2. THE ANNUNCIATION.

Painted on wood in tempera. Size, 10 3-4 inches by 7 3-4 inches. The Florentine school of the Fifteenth Century. With the arms of Cardinal Bartolini carved and colored in the frame. From the Bartolini sale, Rome, 1888.

A. 3. LOVE FORGING A DART.

On copper. Diameter, 4 3-4 inches. A double picture. From the Giacomini sale, Rome, 1888.

A. 4. SAINT AGNES.

Half figure painted on wood in tempera, with gold background. School of Giotto. From the Scalambri sale, Rome, 1888. Size, 10 1-2 inches by 13 1-2 inches.

THE END.

